

AMERICAN ART NEWS.

Vol. VI. No 7.

NEW YORK, NOVEMBER 30, 1907.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

New York.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

C. J. Charles.—Works of art.

Detroit Publishing Co.—Reproductions of American artists in Aac Facsimiles and Carbons.

Durand-Ruel Galleries.—Paintings of the French Schools.

Ehrich Galleries.—Exhibition of early Spanish and Italian masters.

James Fay.—Antiques.

Fifth Avenue Art Galleries.—Fine clocks, bronzes and furniture, December 2, 3, 4.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American artists.

Montross Gallery.—Paintings by American artists.

Noé Galleries, 477 Fifth Avenue.—Opposite Public Library.

Oehme Galleries.—Modern Dutch and French paintings.

Scott & Fowles.—Special display modern Dutch paintings.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

Thomas McLean.—High class Paintings, Water Color Drawings and Engravings.

Goupil Gallery.—Society of Twenty-five Painters.

Paris.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries.—Persian and Arabian objects for collection.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

New York.

Anderson Auction Co.—Original old Japanese color prints, December 9.

Fifth Avenue Art Galleries.—Executors sale of fine clocks, bronzes and furniture, December 5, 6, 7, at 2.30 P. M.

Europe.

Berlin.—Lepke's Auction Rooms. Collection of Dr. Clemm, Tuesday, December 3, 1907.

Paris.—Hotel Drouot. Old coins, December 16.

Paris.—Hotel Drouot. Collection of Alfred Robaut, Wednesday, December 18.

SHADES OF SIR THOMAS!

In the Evening Post B. P. S. tells the following good story:

"Last week there appeared in these columns a notice anent a portrait of Mrs. Wolff, by Sir Thomas Lawrence, in the Scott and Fowles Co.'s Galleries. The following letter was received at the



JUSTICE.

Mural Painting for U. S. Court House, Indianapolis, Ind.

By William B. Van Ingen.

ST. GAUDENS' LINCOLN.

Judge Grosscup, of Chicago, is in New York to look over the St. Gaudens statue of Lincoln, designed in accordance with a provision of the will of John Crerar, a Chicago merchant, who died a number of years ago, leaving a fund now amounting to upward of \$150,000. Judge Grosscup saw the statue, and if the request of Mr. J. P. Morgan, on behalf of the Metropolitan Museum, is complied with, the New York public will see the completed work, which is in bronze, when an exhibition of forty-five or fifty examples of St. Gaudens' productions will be held.

galleries from a newspaper cutting bureau, addressed to Sir Thomas:

Sir Thomas Lawrence, 295 Fifth Avenue, City.

Dear Sir: Will you not give us an order to send you all the newspaper articles which appear about yourself and your books from the leading daily, weekly, and monthly publications published in the United States and Europe? There are a great many clipping bureaus, but it is a fact that our bureau gives the best and most complete service by far. Payment in advance enables us to give the same attention to an order that may take over twelve months to fill than to a larger order. Trusting to receive your order, I remain, etc., etc.

The English may be bad but the intention is good."

ART LIFE ABROAD AND HERE.

Mr. and Mrs. Earl Stetson Crawford have both returned to America after some years absence abroad. Mr. Crawford came into prominence recently by winning a prize of \$1,500 offered by the "Woman's Home Companion" for the best cover design, a competition in which 8,000 artists took part.

"Paris still has such an attraction for me," said Mr. Crawford to a Paris Herald correspondent before leaving that city, "that if by any means I could remain here I should not hesitate, even if I had to sacrifice half my income. Here one may get the inspiration to paint, while in America an artist is always thinking of grocery bills.

"After seven years' absence—and I have changed a great deal—I entered a few days ago the Luxembourg Galleries. Would you believe it, one of the old attendants rushed up to me and wanted to know where I had been all this time. I felt my heart in my mouth. In the old restaurants, too, they remembered me. Do you think that would ever happen in the Metropolitan Museum of Art in New York?

"Here money is a minor consideration. I remember well an artist who had a scholarship and lived and worked happily on fifteen cents a day. And he painted well too. In America everyone is thinking about money, and when an artist paints a portrait it is not his merit, but the wealthy man who posed, who gets the picture talked about.

"But yet I have faith in the future of art in America. What is needed now is a public to foster art as it has already fostered music."

Mr. Crawford, who was the first pupil of Whistler, has brought back with him about twenty pictures and sketches he made this autumn in Belgium and Holland.

DID DECORATORS MAKE AND SELL REPLICA?

Mr. Edson Bradley will probably bring suit against two decorators who, without his permission, are alleged to have made and sold a replica of the \$10,000 carved wooden ceiling formerly owned by Stanford White and in the room leading to the dining room on the first floor of his Gramercy Park house, which the present owner had committed to their care.

He charges that in taking the casts for the copy they injured the surface of several of the important panels of this work, which is of the early Italian Renaissance, so that the polychrome will have to be replaced by a finish simulating it.

This will delay for months the putting of the ceiling in the place appointed for it in Mr. Bradley's Washington home, while the replica for which the original is said to have been sacrificed is reported to be in position in a house in this city, and is being shown to the admiring friends of its possessor.

Mr. Bradley has instructed his attorney not only to sue the decorators for damages, but also to obtain an injunction restraining them from making any more such imitations. The legal action will also include an effort to have the decorators remove the replica from the apartment which it now embellishes and to destroy it as well as all their moulds.

The gentleman who is said to own the replica declares it was made from the cut in the catalogue of the sale and hasn't yet even been colored.

IN THE ART SCHOOLS.

Special Announcement.

The American Art News has decided to found scholarships in the following schools: Art Students' League, New York School of Art, and the New York School of Applied Design for Women.

Any further information or details desired will be furnished by application in person at this office.

The studio and home of Alfred Raboch, recently a student of the National Academy, was gaily decorated last Wednesday night for a gathering of about thirty of his artist and art-student friends. Music and entertainments of various sorts kept the company tuned up to high spirits for further jollification at the supper table, the march to which was led by Mr. Raboch and Miss Josephine Irwin, where toasts and speeches were given by both the girls and boys.

The host's summer work done at Lyme, Conn., showed to good advantage and was much admired.

Among those present were the Misses Hinsdale, Egner and sister, Harvey, Hackman and Mabie, and Messrs. Guy Wiggins, R. Mulligan, of the League, and E. Ward, J. Pfeiffer, H. A. Wolf, of the Academy.

The Academy sketch class was late in beginning this season, having its first session late Monday, but a large attendance marked the opening. Miss Jessie Hinsdale, one of the students, made an interesting model. Edgar M. Ward, Jr., posed for the class as a cowpuncher. The costume is his own property and its having been used in the West on a ranch gave it added interest.

W. J. Quinlin, a student of the Academy, has just returned from Mystic, Conn., with a number of large canvases of the surrounding country and is now settled in his studio in the Tenth Street Building.

The members of the modeling class of the Cooper Union Woman's Art School, of which George D. Brewster is instructor, are working on portraits in bas-relief. Regret is expressed by both pupils and instructor in this class over the sudden departure of Mrs. Numa C. Freuges for her home in Los Cruces, New Mexico. Until she came to New York, two months ago, Mrs. Freuges was self-taught, having modeled only in the New Mexico clay. Contrary to the usual custom, she was admitted to the modeling class without submitting drawings, but merely on the merit of her own work in clay. While at the school she made great strides in her chosen branch of art, and because of her great energy as well as her excellent work was an inspiration to all with whom she came in contact.

On Wednesday last Frederick Dielman began his lectures on perspective. These lectures take place on Wednesday afternoons. At the end of the course an examination is given, and no pupil who cannot pass this will be given a diploma from the Art School.

Several series of valentines, designed by Elizabeth Curtis, a student in the illustration class, have been published by Raphael Tule and Sons.

Elizabeth Virginia Conover has recently finished a bas-relief of the New York sky-line.

Owing to the absence of Benjamin West Clinedinst, the traveler of the illustration class, the regular Friday lecture on composition was postponed until Tuesday, when the subject will be "Idle Moments."

SCHOOL OF APPLIED DESIGN.

The New York School of Applied Design for Women has received scholarships from Miss Frelinghuysen and Mrs. Isaac D. Fletcher.

Special receptions are held every day in the galleries of the National Arts Club, 119 East Nineteenth Street, during the Arts and Crafts Exhibition. Prominent members and friends of the society will receive each afternoon and evening. There will be as well, at stated intervals, practical demonstrations in various branches of craft-work, by well-known craftworkers.

The following lectures are scheduled: November 27, "Arts and Crafts in London," by J. Wm. Fostick. December 4, Wednesday, 8.45 P. M., "Arts and Crafts in Oriental Rugs," by H. K. Samuelian. December 11, Wednesday, 8.45 P. M., "Considerations on Art Education," by Prof. E. F. Fenollosa.

The Trowbridge lecture course at Yale University, School of the Fine Arts, New Haven, will comprise the following lectures by eminent architects on "Civic Improvement" on Tuesday evenings: December 3, Mr. Frank Miles Day, "Civic Improvement in the United States;" December 10, Mr. Cass Gilbert, A. I. A., S. A. R., "Grouping of Public Buildings;" December 17, Mr. John M. Carrere, A. I. A. (of Carrere & Hastings), "Civic Improvement as to Parks, Streets and Buildings;" January 21, Mr. Walter Cook, Trustee Am. Inst. Architects, "Some Considerations in Civic Improvement;" January 28, Mr. Frederic Law Olmstead, Jr., "Parks and Civic Improvements;" February 4, Mr. Charles Howard Walker, "Embellishment of Cities."

The exhibition of paintings by Paul Dougherty which opened November 20 in the art gallery of Pratt Institute will be continued until December 7. The lectures on the history of art by Mr. Walter S. Perry, director of the Department of Fine Arts, will be omitted until Wednesday afternoon, December 4. The title of the lecture to be given is "Greek Temples and Theatres."

ART IN PUBLIC SCHOOLS.

The New York City Federation Art Committee, of which Mrs. Fanny Rowell is chairman, has passed the following resolutions, which have been sent to the Mayor and to the Charter Commission:

Whereas, It is advisable and essential that interest in art be inculcated into the minds of the children in our schools at an early age, and it is necessary for this purpose to have works of art in the school buildings, we request that provision be made whereby at least 1 per cent. of the total appropriation for each school building be set aside for the beautifying of such school.

ST. LOUIS.

The Art Students' Association held its annual meeting for election of officers November 22 in the small lecture hall of the school. The elections were as follows: President, Estelle Lyon; vice-president, Nancy Coonsman; treasurer, Phillip Pratt; secretary, George Whitson. The meeting was also interesting with new business, some which had to be carried over until the next meeting.

Among the "2x4" collection is a charming portrait of a street waif by Carl G. Waldeck, also a number of Charles Percy Davis' copper and brass pieces.

The Artists' Guild held an interesting meeting November 16, with Mr. F. W. Lehman in the chair. The subject of the evening was, "What are You Trying to Do When You Paint a Picture."

PHILADELPHIA.

The fifth annual exhibition of the Philadelphia Water Color Club will open at the Pennsylvania Academy on Monday, December 2. The opening reception will be held at the Academy this evening. The patronesses who will receive will be Mmes. J. Hampton Barnes, J. Gardner Cassatt, Charles E. Dana, Horace Jayne, John F. Lewis, Thomas McKean, Jr., John S. Newbold, John Thompson Spencer and Cornelius Stevenson.

Some of the rarest books in the collection of ex-Governor Pennypacker were disposed of on Tuesday and Wednesday of this week, when the fifth section of the library went under the hammer at Davis & Harvey's, continuing a sale which has occurred at intervals for nearly a year. Stan. V. Henkels, who conducted the sale, has compiled a catalogue which is an important addition to Pennsylvania bibliography. Briefly, the sale may be divided into four general parts. The books relating to the Quakers; the almost complete collection of imprints from the press of Sauer, the Germantown printer; publications of the early presses of the inland towns of Pennsylvania, and first American editions.

To collectors the catalogue reveals few unknown treasures, for they have been aware of the important character of the Pennypacker collection. To others who have not had the information it will create some wonder. Here will be found many rarities which bibliographers of another day did not know existed. So large and so important a collection of Sauer imprints never has been brought together in the auction room. Many of the books are of great rarity, and the collection as a whole cannot be duplicated.

PITTSBURG (PA.)

The date for the opening of the next international exhibition at Carnegie Institute Galleries, which will be some time next April, will be announced within the next few weeks.

Steadily growing interest is evinced in the exhibition of the Pittsburgh Architectural Club, now on in the galleries of the Carnegie Institute. On Sunday, the second day of the show, more than 10,000 people visited it, and on Monday evening an even more remarkable attendance was recorded, 2,500 being counted then, in spite of inclement weather. The scope of the exhibition, no less than the artistic merit of the work hung, is proving a revelation to those attracted to the galleries on the third floor, and its popularity must increase uninterruptedly, unless present signs go woefully wrong. The latter part of the week saw many delegates to the forty-first annual convention of the American Institute of Architects, which closed in Chicago on Wednesday evening, among the visitors.

John W. Beatty, fine arts director of Carnegie Institute, has written a letter to the Civic Club of Allegheny County endorsing a movement for the beautifying of Pittsburgh. He says: "As chairman of the Civic Club's department of art, I cannot endorse the movement for the beautifying of Pittsburgh too warmly, because it is in direct line with the thought, the action, and the hope of the members of our club. The need is great, and much may be done by united and earnest effort. We all feel the need, and regret it; let us all put our shoulders to the wheel and help. This may be done in a public way; often by the enforcement of old ordinances or the securing of new ones; sometimes by simply beautifying our own properties."

CHICAGO.

Several paintings have been sold from the American Artists' display at the Art Institute and several are under consideration. The Martin B. Cahn prize was awarded to the portrait of Martin A. Ryerson by Lawton S. Parker. The votes for the ten best landscapists cast by a woman's club which frequently visits the exhibition, recorded 200 votes, all but a small minority being concentrated on the landscapes of Ochtmann, Redfield, William Wendt, Dudley Murphy, C. F. Browne, Ben Foster, F. C. Bartlett, H. W. Ranger, C. W. Eaton and Frank Peyraud. Then followed John F. Stacey, Edmund Wuerpel, Gustav Wolff, Edgar Cameron and J. E. Bundy.

Arthur von Ferraris, of Vienna, has returned for the third time to Chicago to paint portraits. He will remain here several months. Mr. Ferraris painted the portraits of well-known persons during his former visits, among them those of Mr. and Mrs. Cyrus H. McCormick, Mr. and Mrs. Robert T. Lincoln, Mr. and Mrs. H. H. Porter, Norman B. Ream and Mrs. Isham and others. Since his recent visit he has added the portraits of the Emperor of Germany and Princess of Roumania to his collection of sitters among the crowned heads of Europe.

The fourteenth annual exhibition of the Atlan Ceramic Art Club opened in Gallery 40, that of the Munger collection of the Art Institute, last week. Twenty-one exhibitors and active workers of the organization have collections of decorated objects of various shapes and sizes arranged in the cases.

The Rheinhardt collections are now on view in their handsome rooms at the south end of the marble corridor on the ground floor of the Auditorium Annex. The location is an admirable one and a specious gallery and a smaller one are accessible from Michigan Avenue by way of any of the entrances to the Annex and the corridor. Mr. Rheinhardt announces that these permanent exhibition galleries will have successive displays of modern masters during the season in connection with the original galleries on the second floor of the Fine Arts Building. In view of the importance of the occasion and the attention which it will excite a number of valuable works have been secured for the opening reception.

Animated by public spirit the Chicago Water Color Club offered pictures to Mrs. John B. Sherwood, the chairman of the art committee in charge of the traveling galleries. These are to form a new gallery of paintings by the water color painters who are residents of Chicago.

The pictures will be boxed and catalogued as previous galleries have been and will be sent on a tour through towns in Wisconsin, Indiana, Michigan, Illinois and Iowa, beginning at an early date their mission among women's clubs of the general federation which have applied for them. The Water Color Club has lent the paintings and the traveling gallery goes forth under the auspices of the General Federation of Women's Clubs as have previous galleries.

Flower paintings by A. R. Valentine, late chief artist of the Rockwood Pottery, are on view here. These are sympathetic portraits of the blossoms of this latitude and their truth will appeal to all lovers of flowers.

The Atlan Ceramic Art Club opened the fourteenth annual exhibition November 19 at the Art Institute.

Alson Skinner Clark has returned from a summer in France, where he has been painting the French chateaux. An exhibition of these paintings has been arranged to take place in a local gallery.

CALENDAR FOR ARTISTS.

HANDICRAFTERS CLUB, BROOKLYN, N. Y.—Fall Exhibition:

Works received to December 2.
Opening of Exhibition December 4.
Closing of Exhibition December 14.

BOSTON ART CLUB, corner Newbury and Dartmouth Streets.—
Seventy-seventh Exhibition, Paintings and Sculpture:

Entries to be made by December 12.
Collection New York December 16.
Collection other cities to be sent to Stedman & Wilder, Trinity Pl.
Opening of Exhibition January 3.
Closing of Exhibition February 1.

WASHINGTON WATER COLOR CLUB, Hemicycle Corcoran Gallery:

Exhibits received January 15.
Opening of Exhibition January 22.
Closing of Exhibition February 12.

NATIONAL ACADEMY OF DESIGN, 215 West Fifty-seventh St., N. Y.—
Eighty-third Exhibition, Paintings and Sculpture:

Works received February 26 and 27.
Opening of Exhibition March 13.
Closing of Exhibition April 18.

AMONG THE ARTISTS.

Maurice Fromkes has almost completed portraits of Mrs. F. T. F. Lovejoy and her daughter, Marjory, of Pittsburgh, Pa.

William Howe spent the summer at Lyme, Conn., and returned only recently to his studio in Bronxville, N. Y.

At Bellagio and Dartmoor, where he went this past summer with his large class, Henry B. Snell painted some charming pictures in oil and water color. He is at present painting in his studio in the Le Boutillier Building. He has resumed his classes in Philadelphia and Baltimore and later will have a class in New York, which will meet in the Van Dyck Building.

R. Hinton Perry spends most of his time in his studio in Hoboken, where he is employed in working on the lions for the new bridge in Washington. When these lions are completed they will be the largest of this kind in America. He has recently made the models for his Andersonville monument, which will mark the prison site. He will shortly begin an equestrian statue of Col. Cody (Buffalo Bill). Mr. Perry recently painted a portrait of a Spanish lady.

Christine Lumsden has returned to New York. She has taken a studio in the new Colonial Building in Sixty-seventh Street, where she is busy painting some of her ideal heads. Later on she will begin some portraits. At her studio may be seen a number of interesting landscapes, both in water color and oil.

J. C. Nicoll recently returned from Ogunquit, Me., where he spent the summer and painted a number of marines. While at his summer studio Mr. Nicoll had the unusual experience of having his home struck by lightning, which damaged his property without, however, injuring anyone. He is now at his studio in the Tenth Street Building.

J. J. Shannon has decided to spend this winter in England. Mr. John Da Costa has sublet his studio in the Bryant Park Building.

Seymour Guy spent the summer at Ocean Grove, N. J. His many friends will have heard with sorrow of the death of Mrs. Guy at Ocean Grove. She was ill only a short time. Mr. Guy is now in his Tenth Street studio, where he is painting the portrait of Mr. J. W. Sterling.

Mme. B. Rousselot's studio is at No. 100 East Seventy-third Street, not 100 West Seventy-third Street as was published in last week's Art News.



OLD BRUNTON CHURCH.
Williamsburg, Va.

Painted by late Wordsworth Thompson.

In Metropolitan Museum.

Paul Dougherty has returned to New York and is settled in his studio in the Sixty-seventh Street studio building.

H. H. Hildebrandt recently returned from Pittsburgh and the West, where he has been painting portraits.

Francis Day returned from his summer home at Center Moriches, L. I., where he painted several of his delightful interior pictures. He is now at his studio in the Sixty-seventh Street Building, where he will shortly begin a portrait.

Charles Warren Eaton spent the summer in Europe. He painted a number of pictures at Bruges and later went to Bellagio and Venice.

A colony of artists has settled for the winter at New Hope, Pa. The colony includes W. L. Lathrop, who had a class at Lyme this summer; Edward Redfield, Charles Rosen, George Clements, William Ramsey and others. All are busy with autumn pictures.

Stanley Middleton and Mrs. Middleton spent last summer in the Berkshires and have recently returned to their Sherwood Studio, after a month's stay in Bermuda, where Mr. Middleton painted several water colors. He is now engaged in some portrait commissions.

REQUIEM FOR TH. CHARTRAN.

A mass for the repose of the soul of Theobald Chartran was said and sung in the French Catholic Church of St. Vincent de Paul in West Twenty-third Street on Tuesday morning last. The mass was arranged for by Mr. Roland Knoedler and other intimate New York friends of the dead painter.

Carroll Beckwith has painted a replica of his portrait of the late LeGrand B. Cannon for the Union League Club.

Alyn Williams, president of the Royal Society of Miniatures Painters of Great Britain, will open an exhibition of his works in the gallery of Tooth & Sons, No. 299 Fifth Avenue today. It will include original miniatures of King Edward and Queen Alexandria.

Reynolds Beal, C. Myles Collier, Gordon Grant, Charles F. W. Mielatz, Alphonse Mucha, Charles Austin Needham, G. Glenn Newell and Mrs. Florence Francis Snell were elected to membership in the American Water Color Society at its last meeting.

The annual Christmas sale of the Art Workers' Club will take place December 5 and 6. A number of interesting artistic articles have already been donated and the sale promises to be of unusual interest. Tea will be served in the dining room, under the direction of Mrs. E. P. Sperry, who will be assisted by Mrs. Frederick Crowinshield, Mrs. Charles Caffin and Miss Juliette Thompson.

On December 2, at the studio of Charles Frederick Naegle, Madam Ruge will give a reading (in German) of her new play, "The Two Hemispheres." The entertainment, which will begin at 2.30 P. M., is open to all artists who wish to attend.

At his Sherwood studio Glenn Newell is painting a "Yoke of Oxen" for the Academy.

Edward P. Sperry has recently finished at his studio, 3 West Twenty-ninth Street, cartoons for the windows of the Rhinelander, De Witt and the Jacob Ruppert mausoleums. He is at present preparing illustrations for other important windows.

Mr. Charles De Kay, formerly art critic and writer for the New York Times, has been appointed art critic for the New York Evening Post.

GROWING FAME OF
MET. MUSEUM PAINTING.

No painting in the Metropolitan Museum by an American painter bids fair to become better known in England, if not America, than the late Wordsworth Thompson's charmingly poetic picture of old Brunton church, Williamsburg, Virginia. The picture was painted on the site in 1893 while the painter was on his honeymoon. In Brunton's historic nave many of his ancestors had worshipped, while in Williams and Marys College hardby, his kindred had been educated. The old church, its historic associations, and the Colonial period in which it figured conspicuously made irresistible appeal to the artist. It was painted *con amore*. In architecture, landscape setting and colonial figures it evidences the artist's skill, acquired at Fontainebleau in the later days of the Barbizon men, and in the atelier of Possini, that master in miniature strength and delicacy of figure painting in crowded space. Many purchasers sought the painting when it was finished, but sentiment kept it in the painter's studio, until after his death in 1896, when Mr. Samuel Avery secured it for the Museum, where it hangs in room 13.

So substantially has the painting contributed to the restoration of Brunton church, to whose third centenary the Bishop of London brought a gift bible from King Edward, that the vestry of the church recently installed a prayer desk as a memorial to the painter.

Brunton church in a sense belongs to the nation, so closely is it associated with its early history. There Pocahontas was baptised and Audrey, Martha Custis and Dolly Madison worshipped. It is the first Episcopal church in America. Its third centenary emphasized the fact that no other church edifice in America has been so continuously occupied.

Since 1903, when a movement was set afoot for its restoration and preservation, apropos of the third centenary, the Museum's beautiful painting played a vital role. From time to time the painter's widow sent photographs of it to the Restoration Committee and their ready sale contributed to patch the roof or mend the belfry. Reproductions adorn the rectory stationery, centenary programs and invitations. Every visitor from England the past summer bore back as a souvenir a sepia reproduction of the picture for framing, while on colored postal cards it circulated by the thousands.

To the Colonial Dames of Virginia, the Metropolitan Museum gave exclusive rights to its reproduction on post cards and the Colonial Inn near the church, controls their sale. Nowhere else during the Jamestown Exposition were they to be purchased. Visitors to Jamestown could not buy them at the Exposition, but were forced to go to Williamsburg, six miles distant. The receipts of all sales go to the Church's Restoration Fund.

Little did the painter dream that in responding to sentiment's appeal he builded for posthumous renown. The Metropolitan Museum is the only public gallery that has a Thompson painting. All the artist's canvases were sold, often before finished, during his lifetime to private collections. So tenacious are the owners, that his work is almost wholly unknown to picture lovers of the past decade.

Charles Roswell Bacon recently placed in the Van Norden Trust Company building a lunette representing the Knickerbockers purchasing Manhattan Island from the Indians.

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In the interest of our readers, and in order to
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Should any of our readers desire any special informa-
tion on art matters of any kind, we shall be glad to
put our sources of information at their service.

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Crédit Lyonnais,	21 Boul. des Capucines
Comptoir National d'Escompte,	2 Place de l'Opera
American Art Association,	Notre Dame des Champs
Munroe & Co.,	7 Rue Scribe
Chicago Daily News,	Place de l'Opera
Thomas Cook & Son,	Place de l'Opera
Students' Hotel,	99 Boul. St. Michel
LONDON.	
W. E. Spiers,	36 Maiden Lane
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale

ART DEVELOPMENT IN THE
WEST.

Art development in the West is a
cause for congratulation, and of all the
Western cities St. Louis would appear
to be the most progressive at present
in this development. This spirit which
is accomplishing such results there has
been the result of the last exposition
and of the enlightened management
and initiative of the Museum of Fine
Arts of that city, and of its director,
Mr. Halsey R. Ives. The action of
St. Louis in voting a tax of \$100,000 a
year to the Museum of Fine Arts of
that city for the benefit of the develop-
ment of the West is a matter of decided
interest to art circles. This action
places St. Louis in a class by itself in
the advancement of art, as no other city
in the United States has taken so ad-
vanced a position. The tax will grow
with the city, and within a decade will
have more than doubled. Meanwhile,
the School and Museum of Fine Arts
advances with almost equal strides in
other directions through the interest of
the citizens of the city, who turned
their attention to the importance of art
development with redoubled interest
after the Exposition. An American

Art Fund, for example, has been found-
ed for the acquisition of American
paintings and other works of American
artists, which has already brought to
the Museum some notable works.

IS SIR CASPAR CLARKE
COMMERCIALIZED?

Sir Caspar Purdon Clarke signs his
name to an illustrated article in the
Christmas Cosmopolitan Magazine en-
titled "The \$5,000,000 Art Collec-
tion," meaning, of course, the Kann
collection of Paris, lately sold by
M. Edouard Kann to Messrs. Du-
veen Brothers and E. Gimpel and
Wildenstein. The worthy Direc-
tor of the Metropolitan Museum
is beginning to receive criticism for his
supposed emphasizing of the commer-
cial rather than the art side of the
event in his title. While it may be
possible that Sir Caspar has become
tainted, even so after so brief a sojourn
here as has been his, with the Ameri-
can craze for the dollar and its prefer-
ment to all else in life, we are inclined
to think he is being unjustly accused
in this particular, and the heading
of his interesting story sounds more
like the sensational editorial writer's
pen than Sir Caspar's. Furthermore,
we feel convinced that Sir Caspar
would not knowingly have misled
the editor of the Cosmopolitan, and it
seems strange that he didn't know that
the price actually paid, on inside testi-
mony, for the collection was \$3,700,000
and for the house already resold to the
Kann estate \$600,000, a total of \$4,300,-
000, a lower sum considerably than \$5,-
000,000.

We regret that Sir Caspar didn't give
us more details of the negotiations
which resulted in this art coup. He
should have described the first parley-
ings with M. Sedelmeyer by the late
Rodolphe Kann, the entrance on the
scene of M. Wildenstein, his long nego-
tiations, twice interrupted by death,
first that of Mr. Rodolphe, and later
that of Mr. Maurice Kann—the calling
in of the Duveens, etc., etc. What an
interesting story it will all be when
told. Sir Caspar has only scratched the
subject.

The Museum of Fine Arts of Toledo,
Ohio, has just issued the first num-
ber of the Museum News, which
is to be the organ of the institu-
tion, and to appear monthly dur-
ing the season. The first number is at-
tractive and contains some interesting
information, but it is modeled too close-
ly on the lines of the Albright Academy
of Buffalo's Academy Notes, in size,
style and arrangement. While this imi-
tation may be a compliment to Acad-
emy Notes, it gives the Museum News
an unoriginal appearance which should
be corrected. The custom of soliciting
advertising for museum and gallery
organs and publication which started
by Director Kurtz of the Albright Gal-
lery, it would appear the Museum
Notes is following, would seem to be
an undignified one. Sir Caspar Pur-
don Clarke, of the Metropolitan, and
the directors of the other larger Ameri-
can art museums do not solicit or send
solicitors out for advertisements and
subscriptions for their publications.

The insertion of a few high class local
advertisements may be admissible in
a museum bulletin or organ, but the
laying under contribution of outside
dealers and art lovers rather reflects
upon the museum publishing such bul-
letins or organs.

BOSTON.

At the Kimball Galleries an exhibi-
tion of miniatures from the Pennsyl-
vania Society of Miniature Painters,
"with added examples by some of the
best New York and Boston artists,"
continues through to-day. The collec-
tion is large, and there is no catalogue.
To a certain extent the works of each
artist are grouped together. But as
many of the artists contribute only one
or two works, the group system has not
been followed out with consistency.
About one-half of the space is given to
the Philadelphia miniatures, which
were described in the Art News when
shown in Philadelphia. These are
neither very good nor very bad, as a
rule. Some of them just escape one or
the other extreme. The Boston con-
tingent comprises Laura C. Hills, Sally
Cross, Mrs. Leon Colver, Mrs. Eliza-
beth Taylor-Watson, Jean N. Oliver,
Annie Riddell, Mrs. May Austin Claus,
Evelyn Purdie, Arthur Harlow, Nellie
Thompson and others.

A new picture gallery has been
opened by Walter Rowlands, at No. 402
Boylston Street, says the Transcript.
The exhibition room is well lighted,
and the walls, hung with sage green
denims, make a pleasant and restful
background for paintings. The gallery
is up one flight, and the whole of the
front or north side is of plate glass. As
a place for "one man shows," or similar
small exhibits, of from twenty to forty
pictures, it will be accessible and con-
venient. At present there are only a
few paintings on the walls, including
works by Frank W. Benson, Edmund
C. Tarbell, Harry Van der Weyden and
Dennis M. Bunker, but the first of the
season's special exhibitions will be in-
augurated here on December 2 with a
collection of recent landscapes by Philip
Little of Salem. Arrangements are
pending for other exhibitions later in
the winter.

Several years ago Robert Reid prac-
tically ceased to occupy himself with
easel pictures or mural decorations, giv-
ing all his time to the production of an
elaborate series of stained glass win-
dows in the Rogers Memorial Church,
at Fairhaven, Mass. Last spring he
took up his brushes again and is now
having an exhibition at the St. Botolph
Club of twenty-seven paintings exe-
cuted during the summer. This exhibi-
tion will presently be repeated in
New York, where it will be received
with interest, for Mr. Reid was from
the start conspicuous among the Ten
American Painters, and new work by
him has been missed. Mr. Downes,
writing in "The Boston Transcript,"
says that "he has, apparently, found
new colors on his palette, or, if not new
colors, new combinations of color,
which are not only novel, piquant and
personal, but thoroughly harmonious
and satisfying." The new pictures are
mostly landscapes, but the figure is in-
troduced into two or three of them.

In the Williams and Everett Gal-
leries, says John Nutting in the Adver-
tiser, Mr. and Mrs. John Wright have
a combined exhibition of their work.
This comprises 41 etchings made by
Mr. Wright, also a number of water
colors and several pictures, in oil and
water colors by Mrs. Wright. The
etchings show Mr. Wright to be a
worker who knows well his profession;
the drawings are cleverly executed, and
exceptionally interesting.

WASHINGTON (D. C.).

A memorial exhibition of the late
Edward Kemeys' works in sculpture
is to be held at the Corcoran Gallery
in December.

"Mr. Kemeys," says Miss Mechlin
in the Washington Star, "was pre-emi-
nent among American animal sculp-
tors, and he has left a splendid record
of his genius and his zeal. The lions
which guard the entrance to the Chi-
cago Art Institute are his work, as are
also the "Still Hunt" in Central Park,
New York; the "Wolves" in Fair-
mount Park, Philadelphia, and the
"Prayer for Rain," a fountain in Cham-
paign City, Ill. A collection of his
smaller pieces is now to be seen in the
National Gallery collection at the
National Museum. Such an exhibition
as it is proposed to hold at the Cor-
coran Gallery is indeed a fitting tribute
to his memory, inasmuch as it not
only honors but continues his work."

James Henry Moser, the president of
the Washington Water Color Club, re-
turned recently, and resumed the di-
rection of the watercolor class at the
Corcoran School. From West Corn-
wall, Conn., Mr. Moser brought back
with him three pictures in oils and
quite a number of watercolors. He ex-
pects to reopen his studio in the Le
Droit Building this month, but at pres-
ent is occupied with arrangements for
the approaching exhibition of the
Washington Water Color Club and the
organization of his classes.

An exhibition of paintings by Max
Weyl will open in the Hemicycle of
the Corcoran Gallery to-day. This ex-
hibition is held in recognition of the
seventieth birthday of the artist and
will be both current and retrospective.

PROVIDENCE.

A representative gathering of per-
sons prominent in social and artistic
circles attended the reception at the
Rhode Island School of Design on Sat-
urday evening last, in honor of Joseph
Lindon Smith, whose exhibition of
paintings opened at that time. Mr.
Smith is well-known through his paint-
ings of historic monuments and their
details in Egypt, Italy, Greece and
Japan. The collection now on exhibi-
tion comprises 22 paintings, which,
with the exception of three done in
Italy, are of Egyptian remains, many of
them bas-reliefs of the XVII. and XIX.
dynasties. They are remarkable for
their technique, and valuable not alone
for their artistic merit, but for their
fidelity to the details they represent.

Stacy Tolman opened a notable ex-
hibition of his paintings on Tuesday
afternoon last at the Providence Art
Club, with a tea and evening reception.
He is showing some of his strongest
work in color and technique, both in
portraits and landscapes; with many
figures done in Rothenburg and Mu-
nich when he was there last year. An
especially striking painting is one of a
girl's figure, and one in similar tone
done last year in Rothenburg of Frank
C. Wathewson, the artist, which has al-
ready been exhibited in Washington
and Worcester, Mass. Of his portraits
the most recent is that of Miss Abigail
W. Cooke, a dignified painting which
is an excellent likeness executed with
fine technique. The color scheme is
simple, showing against a dull blue
background, a seated three-quarter
length figure of the artist, in black satin
gown (which is a remarkable piece of
painting), with lace collar and cuffs,
the only color note an ancient Burnese
coral necklace.

Elijah Baxter has just completed sev-
eral important commissions in Chicago
and returned to his home in Newport.

LONDON LETTER.

November 20, 1907.

The sale-room season opened dully at Robinson & Fisher's last week with a moderate collection of pictures, the star lot being a Hoppner portrait of "Charlotte, wife of Robert Sympson, of Middlethorpe Hall, Yorkshire." Rumor said the vendor had refused £7,000 for the portrait, but if so he must have regretted the refusal, as, after desultory bidding from Messrs. Grundy and Robinson, it was bought in at 4,600 gns. The face is well painted, but the hands and arms leave a good deal to be desired. At the same sale a portrait of a lady with auburn hair in a white low-necked dress, also attributed to Hoppner, brought £336, two landscapes by John Linnell Senr. The "Woodcutters" and "St. John Preaching in the Wilderness," £325 10s. and £105 respectively, as against £750 each a few years ago, and a "View of the Rhine," by Birket Foster, £136 10s.

Collectors of early British portraits should beware of a so-called "Sir Joshua," which is again being hawked round at £6,000 or so, and has already taken in more than one tolerably astute collector. It represents a dashing fine young woman and collectors who pay more regard to the subject than the treatment are thus the more easily taken in. Looked at closely the modelling of the face and throat betray the bungler and the work is almost certainly by one of Lawrence's pupils with a market value of at most £600.

The Royal Academy has taken the arbitrary step of ruling that in future the professors of painting, sculpture and architecture shall be nominated by the council instead of elected by the votes of the members. This makes the rule of the council more despotic than ever and liberal minded critics as well as the majority of the students deplore the change. The professors nominated are Sir Hubert von Herkomer for painting, W. R. Colton for sculpture and Reginald T. Bloomfield for architecture. Of these appointments the second has given most satisfaction. General disappointment was felt when it was learned that Mr. Clausen would not lecture again, and it is reported that the new rules have been framed expressly to keep out that advanced and independent critic who drew unparalleled crowds to his illuminating lectures. Sir Hubert von Herkomer is a good lecturer of the chatty anecdotal description, and in previous lectures he provoked much laughter by his amusing accounts of himself and his wanderings abroad, but it is felt that the Academy demands more serious lectures with such solid instruction as Mr. Clausen or Mr. McColl are in the habit of giving.

Sir W. O. Orchardson's finished sketch for his famous "Voltaire" has been purchased for the Dundee Art Gallery which has also lately been enriched with a splendid portrait of ex-Lord Provost Barrie by Sir James Guthrie, P. S. R. A.

A clever young illustrator of French origin, Mr. Edmund Dulac, has been brought to light by Messrs. Brown and Phillips and his illustrations to "The Arabian Nights" are attracting much attention at the Leicester Galleries. Mr. Dulac bids fair to rival Moreau as a colorist, while his imagination is much more pleasant and charming and hardly less original. This series of water colors is being reproduced in book form by Messrs. Hodder and Stoughton with the stories re-told by Laurence Housman, author of "An English Woman's Love Letters."

In addition to the remarkable Salon at the Goupil Gallery there has now been opened in the two large halls on the ground floor an exhibition of cabinet paintings by the Society of Twenty-five painters who were so successful at the recent international exhibition at Barcelona. Some richly colored and very impressionist park scenes by Prof. Gerald Moira are the chief novelty and seem to indicate the increasing influence and importance of that fantastic wizard, Monticelli, whose foremost disciple in this country, W. Alison Martin, has just been a subject of hot controversy during the exhibition of his remarkable works at the Baillie Gallery. The Twenty-five suffer from the absence of Mr. Hornel this year, but the other members are strong enough to bear one or two absentees and among those most successful this year are Messrs. Alfred Withers, George Houston, J. R. K. Duff, Bertram Priestman, Oliver Hall, Hughes Stanton, David Muirhead and Cecil Rea.

Collectors interested in old needlework pictures and samplers should note a current exhibition at Debenham and Freebody's. The Stuart embroideries shown by this firm are in unusually good condition and include fine examples of bead, stump, spangled and other work. Among the chief treasures are a Stuart portrait, a rare casket with the original glass bottles inside, Queen Anne pieces, Georgian, and samplers ranging in date from one worked by an Elizabeth Branch in 1670. Among the foreign specimens is a superb set of five early 16th century Sicilian panels, and fine examples of Spanish and other brocades. A fine collection of old glass, including beyond a variety of wine and liquor glasses, candlesticks, the rare bells, crooks, pairs of decanters, blue spirit bottles, and examples of the Spanish light green glass of the 17th century, early English bed hangings, old drawn linen and lace, are a few of the remaining lines of genuine antiques exhibited by this reliable and old-established firm.

Messrs. Gorer & Son again offer the student of Chinese porcelain an exhibition of the highest artistic and educational importance. The Ming and early Kang-He are the periods illustrated and to perfect its representation several well-known collectors have lent their chief treasures. Inasmuch as Messrs. Gorer give the visitor the inestimable privilege of "handling the goods" the student can here pick up in a day more about technique and pastes than he might by worshipping afar in museums for years. Moreover, in this priceless collection are several unique specimens not to be found at South Kensington or the British Museum. Such are, to pick a few out of a number, a pair of eggshell famille-verte lanterns, a perfect specimen of the rare marriage cup made with the rounded base to facilitate its breaking by the priest at the close of the ceremony, an incense burner, the largest specimen of Ming reticulated work in existence, and Mr. Davies's famous and perfect oviform vase with the rich famille-verte panels on a decorative famille noir ground. It is worth coming to Europe to see so fine an assembly.

The depressing influence on the sale-rooms of the present financial crisis was again marked at Robinson & Fisher's, November 15, where the bidding was spiritless and low. A Worcester tea service of 23 pieces in Chinese style failed to rise above £76; a Spade dinoroe service of 147 pieces formerly belonging to the Bishop of Meaux was knocked down for £40, and a pair of Sevres oviform vases, 42 inches high, for 36 gns.

PARIS LETTER.

Paris, November 20, 1907.

With regard to the ultimate fate of the Six Collection, the general feeling among the dealers here is that the pictures will be secured either by the Dutch Government or by a private society, but, in no case, will they be permitted to leave Holland.

Nothing definite is known, so far, as to the disposal of the pictures of the Kann Collection. It appears there is no foundation in the rumor circulated some days ago that all the Rembrandts in the collection had been sold right off. As a matter of fact, the paintings by the master disposed of are the one in Berlin, one to Mrs. C. P. Huntington, and three or four to Mr. Benjamin Altman, of New York.

Messrs. Seligmann and Co., declare they feel perfectly undisturbed as to the issue of the money crisis. Business is almost normal for this period of the year and they are already preparing for next season. In their galleries on the Place Vendome, there is now on view a very fine portrait by Porbus, from the collection of the late Princess Mathilde Bonaparte. Messrs. Seligmann have also just concluded an important purchase: that of Mr. Bardac's remarkable collection of Emaux-Champleve. They have secured, besides, a few magnificent bronzes of the XVth and XVIth centuries, from the same amateur. Mr. Bardac is the heir to the late Mr. Osiris, the well-known Mecene and millionaire.

There is much talk anent some exceptionally fine examples of El Greco, which Messrs. Durand-Ruel and Sons, it is reported, have just secured in Spain.

An interesting event will be the exhibition of the Robaud collection at Messrs. Durand-Ruel's Galleries next month. The collection includes two very remarkable Corots.

In December also will come the sale of the Rikoff collection at the Hotel Drouot. This will probably be among the most sensational auctions which have ever taken place at the hotel, for no such articles have come under the hammer since the Spitzer sale.

At the Hotel Drouot this week a small canvas by Detaille fetched \$62, and the sketch by Benjamin Constant of the ceiling at the new Opera Comique, Paris, was knocked down at \$72.

Mr. E. M. Hodgkins, the well-known London antiquaire, has leased the galleries and showrooms of the late Edouard Chappey in the Rue de la Ville l'Eveque and will establish there a branch of his London house.

A new gallery of curios and antiques has been opened at No. 26 Rue Caubon by Mme. Guedu and M. Henri Haas, old employees of the late Edouard Chappey and well known to all his clientele.

The French government have bought one of Monet's Rouen Cathedral series for the Luxembourg.

The American Art Association, at 74 rue Notre-Dame des Champs, has just elected its board of governors for the ensuing year. There have been several changes, mainly owing to departures, for art students, and even artists, are more or less migratory.

The nine honorary members of the board are now: F. H. Mason, H. H. Harjes, W. S. Dalliba, Francis Kimbel, B. J. Shoninger, Sidney B. Veit, H. H. Getty, M. P. Peixotto and George Munroe. The eight active members are: D. S. McLaughlan, D. P. Brinley, L. G. Hornby, Isaac Van Winkle, W. P. Silva, G. H. Leonard, F. M. Johnson and R. D. MacKenzie.

The board of governors will elect the new officers in December. There will probably be a few minor changes, but it may be taken for granted that Mr. Rodman Wanamaker will remain in the presidency.

The Association now has about 250 members, of whom fifty are on the honorary list. It has been in existence long enough to have become the recognized center of American art student life in the Latin Quarter, and any person visiting the clubrooms will be impressed not only with the pervading spirit of fraternity, but with the evidence of serious purpose and ambition.

The American Art Association in the Montparnasse quarter opened its annual sketch exhibition Nov. 23. The exhibition is always one of the most interesting of the year, as the artists show for the first time the results of their Summer tours in out-of-the-way corners of Europe. One of the principal features this year is a series of marine studies by Lionel Walden on the coast of Brittany. Otto Gaenssien, who passed the Summer in Spain, brought back some striking scenes of Andalusia. H. O. Tanner, who has decided to live permanently in Paris; D. Shey MacLaughlan, A. D. Gihon, Parke Dougherty and other well-known artists are represented in the exhibition.

Herbert W. Faulkner, has twenty water colors on the way to New York, where they will soon be exhibited. They represent his Summer's work in Venice, whence he has just returned to Paris. One of the most notable is "The Bridge of Sighs by Moonlight." Mr. Faulkner, after many years' residence in France and Italy, expects to return to America in a few months to establish his home there permanently.

SAN FRANCISCO.

The Sequoia Club opened an exhibition November 17 in its rooms at 1565 Bush street, where are shown canvasses representative of California artists, extending from the south of the state to the north, with many glimpses of views adjacent to the this city.

Theodore Wores, who summered on an ark near the Greenbae marshes painted several new landscapes.

Among Bertha Stringer Lee's new studies are the "Chain of Lakes," in Golden Gate Park, a territory to which she has given much devotion this fall. Some Mill Valley redwoods are also on view.

A feature of the exhibit are the fine Indian pictures of Curtis and the photographs of Dassonville; these collections have a room to themselves. Among the exhibitors of oils and sketches are Will Sparks, Maurice Del Mue, Rose Hooper Plotner, John Gamble, Chris Jorgenson, G. A. Stortevant, Theodore Wores, Bertha Stringer Lee, Percy Gray, Carrie Callahan, Sophie Brannan, Mrs. E. B. Mitchell, May Mott Cunningham, Anna Frances Briggs, Eugen Neuhaus, Lorenzo P. Latimer, Ada Romer Shawhan, Eda St. John Smitten and Joseph Blanch.

John Gamble, who has been in Southern California for many months, is here. He speaks enthusiastically of Santa Barbara, where he has a studio and has accomplished much that is new in subjects and coloring for his canvasses. Gamble is holding an exhibit at Schussler's. Gamble says the south is ideal in many ways for his art, but expresses loyalty for San Francisco, and will return here to remain permanently next fall.

The Guild of Arts and Crafts will initiate a Christmas exhibit to-day. Many of the contributors will place their handiwork on auction sale.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library.**—Color plates from "Ancient Oriental Carpets" published by Imperial Austrian Museum and original etchings, engravings and lithographs by American artists.
- Brooklyn Institute of Arts and Sciences.**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Bauer-Folsom Gallery.**—Miniatures by Eulabee Dix to December 30.
- Georges Glaenzer Galleries.**—Mural decorations by Mrs. Winckler to December 7.
- Knoedler Galleries.**—Landscapes by Frederic Remington and portraits by Louise Heustis to December 15.
- Lenox Library.**—Drawings by Jacquemart and etchings by Prunier.
- Macbeth Galleries.**—Works of John La Farge to December 12.
- Metropolitan Museum.**—Open daily. Admission Mondays and Fridays, 25 cents. Free on other days.
- Montross Gallery.**—Etchings by Chas. Henry White to December 7.
- National Arts Club.**—Society of Craftsmen—Exhibition arts and crafts.
- New Gallery.**—Paintings by C. Austin Needham to December 7.
- Pratt Institute, Brooklyn.**—Paintings by Paul Dougherty to December 7.
- Tooth Gallery.**—Miniatures by Alyn Williams to December 21.

EXHIBITIONS NOW ON.

Some 53 oils and water colors by Charles Austin Needham fill the walls of the New Gallery, No. 15 West Thirtieth Street, where they will remain through December 7. The watercolors are very tenuous and shadowy for the most part, and rather too vague for description. They are tender in color, and have nice feeling. Of the oils which are for the most part rather too vague and dim to compel attention, a few stand out and reveal the painter as one having tonal feeling, much sentiment and reserved strength. Especially are these qualities marked in the "Battlements of Light," a beautiful color fantasy, and "Wildcat Hollow," with a strong and fine sky. The artist is versatile, and if he would concentrate might more impress. Just now he seems to wander in dreams and paint.

The Bauer-Folsom Company, which has opened galleries at No. 396 Fifth Avenue, show in well lit and beautifully and artistically decorated and appointed rooms, a small selection of American pictures, together with some rare tapestries and rugs. The artists represented are Ranger with his "Mason Island," L. P. Dessar with two characteristic examples, one "Return of the Flock," notable for a superb glowing evening sky done in impasto; Paul Dougherty, who sends his "Pirate's Cave," Henry Golden Dearth, with two beautiful, colorful and feeling works; W. Gedney Bunce, with one of the most important of his well known "Venices," Louis Loeb, a three-quarter length fancy portrait of a young woman, stronger in color and more serious than is his wont; August Franzen, with a charming portrait of a girl; Hugo Ballin, with a very rich decorative and strong Mother and Child; Charles H. Davis, with his "Upland Pasture;" Ballard Williams, a good example "The Rehearsal;" Gustav Cimiotti, a large and strong landscape with figures suggesting Arthur B. Davies,

and A. P. Ryder, with a typical "White Horse and Cart."

Whoever selected these pictures knows his American art, and the firm are to be congratulated on an auspicious opening with them, of its new galleries.

A display of miniatures by Miss Eulabee Dix from December 4-30 will follow this exhibition which closes today.

Mrs. Adele Winckler will exhibit a collection of her portraits and sketches in oil at the galleries of Georges A. Glaenzer & Co., 33 East Twentieth Street, December 2-7. She will also show some mural decorations for a Chinese breakfast room.

An objection to mural painting is its kinship to European tapestry, with the consequent need of unobstructed walls for a proper presentation of perspective and figure composition or of interlacement and repetition in ornament, at the same time imposing unavoidable limitations on the palette. In other words, a normal hanging surface is converted into either a picture or a fabric in pigment.

Textile arts of Chinese origin disclose decoration unhampered by perspective, broken in both line and mass, and with color formulas of great elasticity. Pattern occurs in borders only and harmony is maintained by balancing fragmentary details of a single tone. The attempt has been made to apply this principle to large panels and to create, by incorporating as ornamental motives, wall-brackets, furniture, etc., an ensemble that will prove serviceable as well as pleasing to the eye.

An exhibition, arranged in collaboration between the members of the National Arts Club and the National Society of Craftsmen is now open in the Arts Club Galleries, No. 119 East Nineteenth Street. Mr. Royal Cortissoz writes of the display in the Tribune as follows:

"It contains a certain number of antique objects, but it is made up very largely of things designed and executed by Americans of the present day. In a sense there is nothing new about the show. The Architectural League has for years given space in its annual exhibitions to examples of applied art. Nevertheless (this display stands for an idea which in different parts of the country has only recently come to be developed with special enthusiasm. The minor decorative arts have been getting themselves organized, and as one society or another has come before the public there has been a steady increase in the number of young men and women keen on showing what they can make of textiles, pottery, jewelry and so on. The exhibition at the National Arts Club gives a kind of demonstration of the progress made in nearly every direction.

"Its character is peculiar. The visitor is both encouraged and depressed. He sees at once that a lot of clever people have been at work, but when he comes to examine, piece by piece, the things they have done, he has regretfully to observe that the really interesting work of artistic craftsmanship is, after all, pretty rare. Take, for example, the jewelry. In design and in execution it strangely misses the note of exquisiteness for which one looks as a matter of course in objects fashioned out of the precious metals. * * *

"It is in respect to taste that the exhibitors of pottery here need most to be strengthened. Their cups and jars need greater purity and grace of form, as they need greater delicacy in color. It is curious to observe the type of de-

sign which seems to be most popular among the designers of dinner plates and the like. They use in their borders heavy motives, which belong rather to the domain of wallpaper than to that of china. At many points in the exhibition this same deficiency makes itself felt. The craftsman is clever, but he seems to lack the instinct for the particular object he is producing. He does not seem to know precisely the key in which to design his cup or brooch or leather bag, as the case may be. Is it because he has still to learn the last secrets of his material, to grasp the very spirit of leather or silver? Certainly the bulk of this work suggests the craftsman looking about him for something "pretty" to make, not the artistic temperament expressing itself in pottery or jewelry, because it is driven by an irresistible impulse to work in those materials and in no others.

"It is a useful work that the Arts Club and the National Society of Craftsmen have embarked upon. It will bear good fruit as it is taken the more seriously and the craftsman is brought to realize that he must make haste slowly. He must ground himself in all the practical elements of his craft, pondering deeply the mysteries of design and execution, before he tries his wings in public. During the great epochs in Italy, Germany and France the guilds of craftsmen exercised high authority. The cabinet maker who sought admission to the company of his elders and superiors was compelled to submit to their judgment a piece of furniture that he had made with his own hands, and if it did not come up to the mark it might be publicly burned before his dwelling. The rising goldsmith was only permitted to execute a rich commission after he had passed through an arduous apprenticeship. The crafts in America, to be put upon a firm basis, must be fostered in the same disciplinary and devoted spirit."

TOLEDO, O.

The museum has recently purchased for its permanent collection a painting by Nils Forsberg the younger, entitled the "Potter of St. Amand." The canvas is a strong figure and was shown at the last Paris Salon, where it received honorable mention. The father of Forsberg, who is called by Muther the "Swedish" Bonnat, won the first medal at the Salon of 1888 for his "Death of a Hero."

Mr. F. B. Shoemaker purchased at the Salon last summer in Paris Jules Grun's "Effect of Light," and has presented it to the museum.

The five preliminary sketches for De Profundis, Gustave Mosler's picture owned by the museum, have been framed in a group and are at present hung in the hall. After the death of the painter, about a year ago, they were presented to the museum by his father, Henry Mosler.

The Toledo Art School has commenced its second season under the directorship of Miss Lena Qualley. The school is in every way equipped to give its students practically the same advantages they would be afforded in the larger cities.

George R. Barse, Jr., is building an exhibition of his works in the museum.

Two special exhibitions have already been arranged for December at the museum, one by local artists of the Athena Society and the Toledo Tile Club, which will open early in the month and continue until Christmas time, and the second will be the International Photographic Salon, in which will be brought together the best work of the men with the camera in fourteen countries.

STANFORD WHITE SALE.

Two hundred numbers at the first afternoon sale, November 25, of the artistic property of the late Stanford White were sold in the galleries of the American Art Association, No. 6 East Twenty-third Street. Many well known persons attended. Interest in the collection was shown by spirited bidding. The amount realized was \$7,278, but many of the items were of comparatively small value.

The Metropolitan Museum purchased an extraordinary specimen of carving for \$80, an Italian piece of the seventeenth century, a bishop's crozier.

The second afternoon sale, November 26, resulted in a total of \$45,698.50. Edson Bradley paid \$4,100 for a Moorish carpet.

THE CUSTIS SALE.

The first of the three days' sale of the Custis collection at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, November 21, realized \$4,913.50.

Four Hogarth prints, said to have come out in 1765, brought \$65, and \$100 was bid for an old pair of mahogany dining tables, with lion-claw feet.

The second day's sale, November 22, resulted in receipts of \$5,616.50. The highest price paid was \$325 by Mrs. Lowndes for a Colonial highboy in light brown mahogany, and with a full set of old brass mounts. D. Gattle paid \$260 for a Colonial block front desk with a bookcase top, in grained mahogany.

The third day's and the final sale, November 23, brought out the largest throng of bidders and buyers, and the two hundred lots disposed of by Mr. Silo brought \$8,323, making the total for the entire sale \$18,853. The highest price obtained was \$1,150, paid by C. G. Taylor, for six Chippendale side chairs, in mahogany.

LATUILLERIE SALE AT WALDORF.

As was foreshadowed in the Art News last week, the sale of the old and modern foreign pictures, owned and brought here by the International Art Association of Paris, under the auspices of the Baron de Latuillierie and M. Edouard Chatenay, held in the Waldorf-Astoria ball room last Friday and Saturday evenings, was a failure. The attendance on Friday evening barely numbered a score of people and on Saturday evening about two score were present.

Mr. James P. Silo, who had been retained as auctioneer, worked hard and as, with few exceptions, notably the examples of Cayron, the French illustrator, and the American, Alexander Harrison, the pictures were actually sold, secured better results than had been expected. The sum of \$4,683.50 was realized the first night, and about the same the second. This, it is estimated, will about clear the expense of exhibition and sale, but when the fact is recalled that some \$3,000, not \$60,000, as the dailies stated, was paid in duties, it is to be feared that with other expenses, the society will not have made a successful venture.

It is reported that the pictures unsold with several hundred others that were not put in the sale, will be disposed of either at the Silo Galleries in Liberty Street at auction, or at private sale. Much sympathy is expressed for the Baron Latuillierie, who seems to have been most badly advised in this unfortunate venture, of which he appears to have been the capitalist.

EUROPEAN SALES.

Edouard Chappey.

The first session of the fifth and last sale of the collections of the late Edouard Chappey at the Hotel Drouot, which was conducted as auctioneers by MM. Henri Bernier and Lair-Dubreuil, and which comprised Oriental porcelains, old and modern engravings, designs and pictures, brought a total of 23,000 frs., \$4,600. This was not considered at all good. No piece among the faïences brought over \$10. A bottle of old gray celadon among the Orientals was secured by M. Heliot for \$100. Among the engravings, two colored red prints by de Longueil, "The Imprudent Gift" and the "Return to Virtue," brought 600 frs. A portrait of a young woman walking, by Dickinson, after Cosway, brought 465 frs., and two small bits by Malles, after Van Gorp, 480 frs.

The session of November 14 produced a total of 23,686 frs., and that of November 15 a total of 19,395 frs. None of the objects sold these two days, and which were chiefly Oriental porcelains, old carved wood furniture, old watches, fans, and objects de viti, brought any notable prices.

M. Henri Baudouin has been designated by the heirs and accepted by the family council as the successor of the late auctioneer, Paul Chevallier. As the nomination is subject to a decree of President Fallières M. Baudouin will hardly be able to occupy his auctioneer place before the end of January. He is still a young man, but one accustomed, it is said, to excited or turbulent throngs, as he has been of late, acting as an agent on the Bourse for M. Parisot.

Alfred Robaut.

There will be sold at the Hotel Drouot, December 18, the collection of pictures, aquarelles, designs and pastels by such masters as Corot, Bonvin, Jongkind, Lepine, Delacroix, Millet, Troyon, etc., owned by M. Alfred Robaut. The collection is an exceedingly choice and interesting one and contains two notably fine examples of Corot, the "Seated Monk Reading," painted in the artist's studio in the Rue Faubourg-Poissonniere in 1865, and the "Belfry of Douai," painted while the artist was visiting M. Robaut at Douai during the Commune in 1871. He was then 75 years old but full of life and enthusiasm. Other works of Corot in the collection are a "Fountain in Brittany-Croisic," painted during his Brittany sojourn in 1850; "Rocks in the Shade of Trees—Fontainebleau," painted in 1860, and given by the artist to Mme. Isbert, from whom it passed in turn to M. Tesse and M. Robaut; the "Ville d'Avray—Lady and Donkey" of 1830, "La Petite Scraphine," painted in Corot's room at Arlaux in the house of M. Robaut, and the portrait of Mme. Ogrez, la bouchère of the village, which that worthy woman refused as she found it too "laide."

There are also in the collection some superb designs by Delacroix for his Hercules, Saint Michael, Apollo, Hamlet, Demona, and others for his Shakespeare cartoons, etc.

There are also some pictures and designs by Millet, Jules Breton, Daubigny, Bonvin, Lepine, Jongkind, etc. Constant Dutilleul, a painter of the Fontainebleau school, who has passed nearly all his life at Arras, and in the North, and is not well known, is represented by two large and important works—"The Borders of the Scarpe—Environs of Arras" and "Dunes of Gravelines." The collection, in brief, is that of a true lover of art and one whose intimacy with the great Corot makes his treasures more valuable from their unquestioned authenticity. Messrs. Durand-Ruel and Sons are the experts for the sale.

Dr. Martin Sohele.

The collection of the late Dr. Martin Sohele, sold at auction in Munich, October 29 and 30, by M. Fleischman, brought a total of 688,000 frs., or \$127,600.

Sayn-Wittgenstein.

Some of the prices gained at the auction sale on October 28 at the Galerie Helbing in Munich of the art collections of Prince Otto Sayn-Wittgenstein, were unusually good. The sale was considered a great success.

There were comparatively few pictures in the collections. These sold as follows: Canaletto, Villa Medica, 1,350 marks; Guardi, Grand Canal, Venice, 3,200 m.; Italian School, Madonna with Angels, 50 m.; Longhi, Pietro, Morning Toilet and Love's Reward, 4,050 m.; Romney, George, Portrait of a young woman, 1,500 m.; D. Teniers, the Younger Rauchversuche, 600 m., and landscape, 650 m.; and Velasquez, Portrait of a Gentleman, 5,000 m.

The principal art objects sold with prices will be published next week.

WITH THE DEALERS.

An important Turner, one of the later days of his first period, "View of Oxford from the Abington Hills," is now on view at the Tooth Galleries, No. 299 Fifth Avenue. While there is only a suggestion of the painter's later and better known manner and power in this canvas, it has simplicity and charm difficult to describe with lovely distance effect, and delightful composition.

An exhibition of miniatures by Alyn Williams will open at these galleries to-day, to continue three weeks. Mr. Williams paints really what are picture in petto rather than miniatures as a rule. Some of those shown, notably that of King Edward, a bust portrait, is almost a quarter life size, as is also the full length seated one of Mrs. Louis Duveen. The portrait of the King is exceptionally good, full of expression, true in color and in flesh tones. That of Mrs. Duveen is very graceful and attractive. A real miniature of Queen Alexandra and another of the King are beautifully executed, while one of a lady suggests Cosway in delicacy of color and refinement of feeling. Mr. Williams is undoubtedly the best equipped of modern English miniature painters whose work has been seen here.

At the Ehrich Galleries, No. 465 Fifth Avenue, the exhibition of early Spanish and Italian masters continues to attract art lovers. An oblong panel, ascribed to Marco Bello, with the Virgin Child, St. Joseph and St. Elizabeth, has been added to the display. It is unusually charming in color, expression and composition.

The handsome galleries of E. Gimpel and Wildenstein at No. 509 Fifth Avenue, are finally completed, and are now open for visitors and art lovers. The galleries comprise a long large room and a small Salon Carré opening from it and done in lighter colors. On the walls are hung the usual choice selection of high class pictures in which the firm deals.

C. and E. Canessa have opened new and most attractive galleries and show-rooms at No. 479 Fifth Avenue, opposite the Public Library. There, in handsome cases, they are showing a choice assortment of objects for collections: Italian, Greek and Roman, old marbles, an especially fine Greek marble head of the School of Lysippe, iridescent glass, a kneeling figure in terra cotta by Lucca Della Robbia, another in Maiolica, a Virgin and Child by Andrea Della Robbia, and a beautiful, graceful Greek female figure of bronze holding a polished bronze mirror.

An executor's sale of fine clocks, bronzes and furniture, made by order of Moritz Walter, will take place at the Fifth Avenue Art Galleries, No. 546 Fifth Avenue, on the afternoons of December 5, 6 and 7, at 2.30 o'clock. This afternoon there will be sold at the galleries an assortment of fine modern furniture from a consignment.

Mr. Julius Oehme has arranged a special exhibition in his smaller gallery, which is made up of such choice pictures as to delight the art lover. The west wall holds a fine Cazin, a large and important cattle piece by Mauve, a noted sheep piece by Troyon, from the Alexander Young collection, characteristic and charming examples of Jacob Maris, Weissenbruch, de Bock and two Josef Israels from the Staats Forbes collection, small but rich in quality.

On the north wall hang four small examples, all characteristic and unusually good, of Mauve, a typical Kever, a large Offerman, an excellent Bernard de Hoog and a large and important E. Pieters, very luminous and full of outdoor feeling. A Harpignies, a large Ziem, a typical and rich colored Venice, examples of Ter Meulen and Kever, a strong Boudin, "Gathering Storm—Dordrecht," and a delightful plein air canvas by Henry Rousseau, a native of Algiers, of a typical Algerian coast scene, which while it recalls Huguet is less hard and richer in quality, with a touch of Fromentin, complete this really exceptional show of modern foreign work.

At D. G. Kelekien's Galleries, No. 275 Fifth Avenue, there are now some Italian embroideries, Byzantine potteries and Egyptian bronzes which should be seen and studied by all lovers of the antique and rare.

The exhibition of the clever portraits by Harrington Mann, described last week as at Knoedler's Galleries, closed on Thursday, and on Monday there will open in the same galleries an exhibition of recent pictures by Frederic Remington, and of recent portraits by Louise Huestis, a pupil of William M. Chase, and whose portrait work has become noted of late years.

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Etchings by Charles Henry White, for the most part of picturesque nooks in the larger American cities, and in such quaint towns as Charleston, S. C., which Mr. White exploited in the November Harper's, will be shown at the Montross Galleries, No. 372 Fifth Avenue, from to-day through December 7.

Works by John La Farge were placed on exhibition at the Macbeth Galleries, No. 450 Fifth Avenue, November 27, and will remain there through December 12. A notice of the display will appear next week.

DUVEEN-LEWIS.

An Associated Press cable from London, November 25 says that Geoffrey Duveen, son of Mr. Henry J. Duveen, of the art firm of Duveen Brothers of London and New York, was married in that city to-day to Ethel Lewis, daughter of Isaac Lewis of Lewis & Marks, South African mining magnates. By this ceremony two of the wealthiest Hebrew families in England are united and two great fortunes brought under one management.

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